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PRIMUMS

GUITAR ■ BASS ■ VOCAL

Sailing The Seas Of Cheese



Guitar one
Approved

Contents

- 4 *Sea of Cheese*
- 5 *Here Come The Bastards*
- 9 *Sgt. Baker*
- 19 *American Kife*
- 29 *Jerry Was A Race Car Driver*
- 37 *Eleven*
- 41 *Is It Luck?*
- 48 *Tommy The Cat*
- 59 *Bathington Waltz*
- 63 *Those Damned Blue-Collar Thievers*
- 71 *Fish On (Fisherman Chronicles, Chapter II)*
- 81 *Los Bastards*

- 87 *Guitar Notation Legend*
- 88 *Bass Notation Legend*

SEAS OF CHEESE

Music and Lyrics by
Claypool

Slowly ♩. = 60

(Sound effects)

N.C.

(approx. 4 sec.)

Upright bass

sl.

mp

w/bow

sl.

sl.

sl.

When the

N.C.

go - ing gets tough and the stom - ach ac - ids flow, the

sl.

sl.

cold wind of con-form-i - ty is nip-ping at your nose, when some trend-y new a - troc-i - ty has brought you to your

knees, (w/delay repeats)

come with us, we'll sail the Seas of Cheese. (w/delay repeats)

HERE COME THE BASTARDS

Music by Primus
Lyrics by Claypool



Moderate Rock ♩ = 126

Triplet feel (♩ ♩ ♩)

E5

8va

F5

E5

F5

Intro

Bass

H

7

H

7

H

H

sl

H

7

H

7

H

H

sl

H

7

H

7

H

H

sl

H

7

sl

mp

H

16

H

16

H

16

H

sl

H

16

H

sl

H

16

H

16

H

16

H

sl

H

16

17

sl

16

16

16

16

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16

16

16

16

16

16

16

16

16

Gr.

E5

7

7

7

7

7

7

7

7

7

mf

dist. tone

E5

7

7

7

7

7

7

7

7

7

F5

7

7

7

7

7

7

7

7

7

E5

7

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F5

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F5

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E5

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7

7

7

1st, 2nd Verses
2nd time substitute Bass Fig. 2A

Rhy. Fig. 1

E5 F5 E5 F5 E5

1. Here they come. Here come the bas-tards. I heard it from a con - fi - dant who

2. See additional lyrics

Bass Fig. 2

(end Rhy. Fig. 1)

F5 F#5 F5 F#5

heard it from a con - fi - dant they're def - i - nite - ly on their way. There's

(end Bass Fig. 2)

w/Rhy. Fig. 1

E5 F5 E5 F5 E5

one with this i - dea, some-thing a - bout the ham - mer - head shark nose hairs and fla - tus.

Bass Fig. 2A

Best keep your dis - tance... be - cause... run, run, run, run, run.

(end Bass Fig. 2A)

Chorus

w/Rhy. Fig. 1 and Bass Fig. 2A (both $1\frac{3}{4}$ times)

w/Rhy. Fig. 1 and Bass Fig. 2A (both 1 1/4 times)

E5 F5 E5 F5 E5 F5 F#5 F5 F#5

Here they come. Here they come. Here they come. Here they come.

Guitar solo

Guitar solo

[2, F5
F#5
E5
F5
E5
F5]

Here they come.

The diagram shows a single musical staff with six measures. The first measure contains a quarter note F5. The second measure contains a quarter note F#5. The third measure contains a half note E5. The fourth measure contains a quarter note F5. The fifth measure contains a quarter note E5. The sixth measure contains a half note F5. Above the staff, there are labels: '[2, F5' above the first note, 'F#5' above the second, 'E5' above the third, 'F5' above the fourth, 'E5' above the fifth, and 'F5' above the sixth. Below the staff, the text 'Here they come.' is written.

flute

f let ring 4 P.M. 4 let ring 4

piano

Bass Fill 1--

Bass Fig. 3

(end Bass Fig. 3)

Bass Fill 1..... Bass Fig. 3 (end Bass Fig. 3)

w/Bass Fig. 3 (5 times)

E5 H F5 E5 F5 E5 sl. sl. sl. sl. F5

H

9 9 9 10 12 9 9 12 | 7 7 7 5 | 12 9 9 6 10 9 9 9 | 9 6 6 3 3 7 6 7 6 0 6

E5 F5 E5 F5 E5 F5 E5 F5

Rhy. Fig. 2 -----

Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
2nd time substitute Bass Fig. 2A

E5 F5 E5 F5 E5 F5 F#5 F5 F#5

mp Here they come. Here they come. Here they come. Here they come.

w/Bass Fig. 2A (1 3/4 times)
E5 E

(end Rhy. Fig. 3)

F E F F# F F#

mf Here they come. Here they come. Here they come. Here they come.

*Refers to gtr. and bass.

E F w/Rhy. Fig. 3
E

F E F F# F w/Bass Fill 1 F#

Here they come. Here they come. Here they come. Here they come.

*w/Rhy. Fig. 2 (4 times)
E5

F5 E5 F5 E5 F5 E5 F5

Additional Lyrics

- Here they come. Here come the bastards.
Bury your head deep in the sand.
Anonymity is a virtue
In this day and age.
Amazing hand dexterity,
Flagrant misuse of security.
Better run, run, run, run, run,
Run, run, run, run, run. (To Chorus)

SGT. BAKER

Moderately slow $\text{♩} = 108$

Triplet feel ($\text{♩} = \text{♩}^3$)

N.C.

Music by Primus

Lyrics by Claypool

Intro

Gtr.

Fdbk. mp

clean tone

Fdbk.

Fdbk. pitch: F

Bass I (fretless)

mp

p let ring -----

Full

Full

mp

p

let ring -----

N.C.

*Fretted; Bass I out for remainder of song.

ES FS

F#5 G5 F#5

1st, 2nd, 3rd Verses

N.C.

E5 F5

N.C.

E5 F5

1.3. Ser-geant Ba-ker is my name,- I'm gon-na teach you how to play the game- of war -
 2. Ser-geant Ba-ker here a - gain and if you calls me "Pud - din' Tame."- well, I'll

The first system of the musical score consists of four staves. The top staff is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It contains two lines of lyrics. The second staff is a guitar accompaniment in treble clef, featuring a repeating eighth-note pattern. The third staff is a bass line in bass clef, also with a repeating eighth-note pattern. The fourth staff is a guitar accompaniment in bass clef, showing fret numbers (0, 7, 9, 10) and a 'H' (harmonic) marking.

N.C.

E5

F5

N.C.

F#5 G5 F#5

fare — Uh huh.
 stomp you down, boy.

The second system of the musical score consists of four staves. The top staff is a vocal melody in treble clef with a key signature of two sharps. It contains two lines of lyrics. The second staff is a guitar accompaniment in treble clef, featuring a repeating eighth-note pattern. The third staff is a bass line in bass clef, also with a repeating eighth-note pattern. The fourth staff is a guitar accompaniment in bass clef, showing fret numbers (0, 7, 9, 10) and a 'H' (harmonic) marking. There are also 'sl' (slide) markings on the bass line and guitar accompaniment.

N.C. E5 F5 N.C. E5 F5

Sud - den - ly it ap - pears to me — you got a bit much dig - ni - ty — for your own —
 Steers and queers, steers and queers, where — you come from just steers and queers. and you ain't.

H

11 10 9 8 7 6 5 4 3 2 1

H

10 9 8 7 6 5 4 3 2 1

H

To Coda

N.C. E5 F5 N.C. E5 F5

— good, — boy, — } Yes, sir! Yes, sir!
 got no horns, — boy. }

Riff A

H

11 10 9 8 7 6 5 4 3 2 1

H

10 9 8 7 6 5 4 3 2 1

H

Bass Fig. 1 (end Bass Fig. 1)

H

11 10 9 8 7 6 5 4 3 2 1

H

10 9 8 7 6 5 4 3 2 1

H

Chorus
w/Bass Fig. 1 (3 times)

N.C.

E5 F5 N.C.

E5 F5 N.C.

E5 F5

I will rape your per - son - al - i - ty, pum-mel you with my

N.C.

E5 F5 N.C.

E5 F5 N.C.

E5 F5

own phi - los - o - phy, strip you of your self in - teg - ri - ty to

N.C.

E5 F5

make you all just a bit like me. I said... Right!

Riff B

Bass Fig. 2

The musical score for "The Riff" by John Williams is presented in three staves. The top staff is for guitar, the middle for piano, and the bottom for bass. The key signature is D major (two sharps). The guitar part features a series of chords: N.C. (No Chord), F#5, G5, F#5, N.C., E5, F5, N.C., and G5, F#5, F5. The piano part includes a "Left!" instruction and a "Right!" instruction. The bass part includes a "Left!" instruction and a "Right!" instruction. The score concludes with a "J" (trill) and a "3" (triplet) in the piano part, and a "J" (trill) in the bass part. The score is labeled "The Riff" and "John Williams".

[illegible]

N.C. E5 F5 N.C. A.H. (8 a) 1/2
 H H A.H. 1/2
 H H
 sl. sl.
 H H
 H H

2.
w/Riff B and Bass Fig. 2
N.C.

E5 F5

N.C.

F#5 G5 F#5

N.C.

E5 F5

Right!

Left!

Right!

N.C.

G5 F#5 F5

(Gtr. & Bass tacet)
N.C.

Interlude
A5

Left!

One, two!

Bass Fig. 3

E5

A5

trem. bar

ib. w/bar

(end Bass Fig. 3)

*Depress bar before striking notes.

w/Bass Fig. 3 (2 times)

E5

A5

Harm. 6

ib. w/bar trem. bar

Harm. 6

16 16 20 21 0 0

8 7 4 4 7 7 6 6 6 6 6 6 6 6 6 6

E5 $\frac{1}{2}$

Harm. 1/2

trem. bar 1/2 1/2

Harm. 7 7 0

Harm. 12 12

slack

A5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Pull bar up

4 3 4 4 7 7 6 6 6 6 6 6 6 6 6 6

7 5 5 6 7 7 5 5 4 7 5 5 6 7 5 5 5

E5 $\frac{1}{2}$

Harm. 1 1 1/2

trem. bar 1 1/2

Harm. 12 13 10 14 1/2 1/2 1/2 1/2 1/2

Full

2 1/2

trem. bar 2 1/2

Full

A5

0 11 13 12 7 7 7

sl. 6 0 4 0 6 7 0 6 7 0 7 5

Free time
N.C.

The musical score for "The Fire of Love" by John Williams is presented in a standard musical notation format. The score is in 3/4 time and G major. The vocal line, written for a soprano, includes the lyrics "For-ward, ho!". The piano accompaniment features a tremolo section and a section with a 1 1/2 measure rest. The score is divided into measures, with some measures containing multiple notes or rests. The tempo is marked "rit." (ritardando). The score is written for a vocal soloist and piano accompaniment.

A tempo

FS N.C.

(Drum fill) **A tempo**
G5 F#5 F5 N.C.

The musical score for the 'A tempo' section consists of three staves. The top staff is for guitar, the middle for drums, and the bottom for bass. The key signature is one sharp (F#) and the time signature is 3/4. The guitar part begins with a 'G5 F#5' chord, followed by a 'F5 N.C.' (natural chord) section. The drum part features a 'Drum fill' indicated by a bracket and a series of 'H' (hi-hat) and 'sl.' (slide) markings. The bass part includes a 'Drum fill' indicated by a bracket and a series of 'H' (hi-hat) and 'sl.' (slide) markings. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

[illegible]

N.C. E5 F5 N.C.

H H

7 9 15 13 15

sl. sl. trem. pick steady gliss. sl.

w/Riff A w/Bass Fig. 1 (last bar only) N.C. E5 F5 N.C. F5 G5 F5

Coda

Yes, sir! (Yes, sir!) And I Yes, sir! said... Right! Left!

N.C. E5 F5 N.C. G5 F5 F5 Play 3 times (Gtr. & Bass tacet) N.C.

Right! Left! I said...

w/Riff B and Bass Fig. 2 N.C. E5 F5 N.C. F5 G5 F5 N.C. E5 F5

Right! Left! Right!

N.C. G5 F5 F5 N.C. Freely G5 F5 F5

Left! (Left!)

H P H P H P H P

7 9 7 9 7 9 5 7 5 7 9 3 2 1

AMERICAN LIFE

Music by Primus
Lyrics by Claypool

Moderately slow ♩ = 92

Gm

Bass Fig. 1

Intro

(end Bass Fig. 1)

1st, 3rd Verses

w/Bass Fig. 1 (3 times)

Gm

town in south-ern-most— Sic-i-ly lived a fam-i-ly too proud to be— poor. In the
Bob is an un-em-ployed— vet-er-an born and bred in the South— Bronx. He's

year that the fe-ver took fa-ther-a-way, they has-tened to A-mer-i-can— shores. Now a
liv-ing off the streets down in east L. A., re-sid-ing in a card-board— box. Now he

moth-er and her son are stand-ing in line, it's a cold day on El-lis Isle— And they
plays a lit-tle guit and he has a small dog search-ing for a-lu-mi-num— cans. And he

[illegible]

w/Bass Fig. 1 (4 times)
Gm

boy we have A-mer-i-can life.

trem. bar

*Depress bar before striking note.

2nd Verse
w/Bass Fig. 1 (3 times)
Gm

2. Ong — is a La - o - tian ref - u - gee, he works in the au - di - o — trade. The

sl. *dim.*

13 10 13 12 10 9 12 0 0

smoke from the flux is fill - ing his lungs, he's — earn - ing min - i - mum — wage. —

Spend - ing spare time down on San Pab - lo Ave., once a week gets a wom - an for the — night. And he

w/fingers —

$\frac{3}{4}$ $\frac{3}{4}$

w/Bass Fill 1

w/Bass Fig. 2
E $\flat$

writes home tales of pros - per - i - ty. — ('Sper - i - ty, — 'sper - i - ty.) — For the

Fdbk. *sl.*

Fdbk. *sl.*

*Vol. swell

Fdbk. pitch: E

Gm

*Lower gtr.'s vol. knob.

**w/vol. knob

Ge

Fdbk. pitch: D

(end Bass Fig. 3)

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in treble clef and the guitar accompaniment in bass clef. The second system continues the vocal melody and guitar accompaniment. The third system shows the final measures of the piece, including a double bar line and a repeat sign. The guitar part features a complex rhythm with many sixteenth and thirty-second notes, and a final measure with a double bar line and a repeat sign.

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with a wavy line above it, indicating a vibrato or a specific performance style. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with a wavy line above it. The system is divided into two measures by a double bar line.

[illegible][illegible]

w/Bass Fig. 1 (4 times)

w/voc. ad lib (next 4 bars)

D.S. al Coda

3

3. And

(Gtr. out)

3

sl.

(10)

sl.

Coda

w/Bass Fig. 1

Gm

boy we have A - mer - i - can life. He was

mp
let ring

8 a

17 16 15 16 15 16 15 17 16 17 15

*w/vol. knob as before

born to A - mer - i - can life. For the

8 a loco
let ring

8 a

f

17 16 15 16 15 16 15 17 16 17 15

3 P H H H H H 6 H H 3 P H H H P sl.

H H P H H H H H H H H H P sl.

0 3 5 0 3 5 0 3 5 0 3 5 5 5 0 3 5 0 5 0 5 5 5 5 5 7

w/Bass Fig. 1

boy we have A - mer - i - can life.

8 a *loco* 8 a

let ring

17 16 15 10 15 16 15 17 16 17 15

w/Bass Fig. 3

8 a *loco*

let ring

17 16 15 10 15 16 15 17 16 17 15

3 1 3

Outro solo
w/Bass Fig. 3 (6 times)
Gm

4 5 4 3 1 3 1 3 1 3 4 5 4 3 1 3 1

sl. sl.

5 10 6 10 11 12 11 10 6 10 6 10 10 10 6 10

sl. sl.

11 12 11 10 8 10 8 17 17 17 17 15 17 18 15 18 17 15 15

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, starting on a treble clef with one flat (F major). The melody is written in 4/4 time and consists of 12 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). The second system contains the bass line, also in 4/4 time, consisting of 12 measures. The notes are: G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half). The key signature is one flat (F major), and the time signature is 4/4. The title 'The Rose Tree' is written in a decorative font at the top left.

Bass Fig. 4

(end Bass Fig. 4)

strum w/nails

0 0 0 0 0 0 7 7 0 0 0 0 10 10 12 12

6 6 6 6 6 6 5 5 6 6 6 6 9 9 10 10

w/Bass Fig. 4 (3 times)
E $\flat$ 5 D5 E $\flat$ 5 F5 G5

let ring -

Double-time feel

Chords: Eb5, D5, Eb5, F5, G5

Chords: Eb5, D5, Eb5, F5, G5

Chords: Eb5, D5, Eb5, D5, Eb5, F5, G5

let ring -

(strum w/nails)

Begin fade

Chords: Eb5, D5, Eb5, D5, Eb5, F5, G5

let ring -

Eb5 D5 Eb5 D5 Eb5 F5 G5
let ring
 17 16 14 16 14 16 17 16 9 9 9 17 16 8 20
 14 14 14 14 14 10 8 8 17 19
 8 8 8 7 7 8 8 8 7 7 8 8 8 8 10 10 12 12
 8 8 8 5 5 8 8 8 5 5 8 8 8 8 8 8 10 10

Eb5 D5 Eb5 D5 Eb5 F5 G5
loco
 17 17 16 16 17 12 16 16 16 13 11 12 13 14 11 16 13 15 10 11 12 10 12 13
 17 17 16 16 17 12 16 16 16 13 11 12 13 14 11 16 13 15 10 11 12 10 12 13
 8 8 8 7 7 8 8 8 7 7 8 8 8 8 8 8 8 8 10 10 10 12 12
 8 8 8 5 5 8 8 8 5 5 8 8 8 8 8 8 8 8 8 8 8 10 10

Eb5 D5 Eb5 D5 Eb5 F5 G5
Fade out
 15 13 11 11 10 12 16 15 14 15 13 16 16 14
 15 13 11 11 10 12 16 15 14 15 13 16 16 14
 8 8 8 7 8 8 8 7 7 8 8 8 8 8 10 10 12 12
 8 8 8 5 8 8 8 5 5 8 8 8 8 8 8 8 8 8

JERRY WAS A RACE CAR DRIVER

Music by Primus
Lyrics by Claypool



Moderate Rock ♩ = 128

N.C.

Bass Fig. 1 (*6-stg. fretless bass) -----

8va -----

Intro (Car engine)

Intro (Car engine)

f

T H P T H P *sl.* T T T T T H H H

18 17 20 19 18 17 18 17 18 17 10 11 13

H P H P *sl.*

*Tuning (low to high): BEADGC

Gtr.

f

dist. tone w/slide

sl. 8va -----

w/o slide

sl.

18 18 18 18

8va -----

Bass Fill 1 -----

T H P' T H P *sl.* T T T T T H *sl.* *sl.*

18 17 20 19 18 17 18 17 18 17 10 11 13 10 14 10

H P H P *sl.*

w/Bass Fig. 1 (8 times)

A(b5) A♭maj7(b5) A(b5) A♭maj7(b5)

8va -----

let ring

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20 20

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19

[illegible]

1st Verse
w/Bass Fig. 1 (8 times)
N.C.

N.C.

Jer - ry was a race car driv - er and he drove so god - damned fast. — He

Harm.
loco

*  *pp*
Harm.

12

*Vol. swell

nev - er did win no check - ered flags, — but he nev - er did come in last. —

Jer - ry was a race car driv - er. He'd say, "El So - lo num - ber one." With a

(Gtr. out)

2nd Verse
w/Bass Fig. 1 (8 times)
N.C.

Cap - tain Pierce_ was a fire - man, Rich - mond en - gine num - ber three... I'll be a

mp

*Vol. swell

wealth - y man_ when I get_ that dime_ for all the things that man had taught_ to me._

mp *sl.*

Cap - tain Pierce_ was a strong_ man, strong as an - y man a - live. _ It

mp *mp* *sl.*

stuck in his craw_ that they made_ him re - tire at the age of six - ty - five. _

w/Riff A
w/Bass Fig. 2 (3 times)

w/Bass Fill 2



w/Bass Fig. 1 (3 times)

A(♭5)

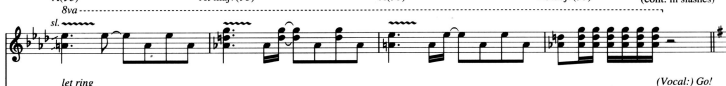
A♭maj7(♭5)

A(♭5)

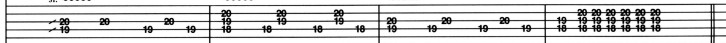
*w/Bass Fig. 1

A♭maj7(♭5)

(cont. in slashes)



sl. ~~~~~



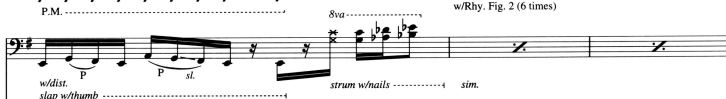
*Substitute 1/2 rest for last 2 beats.

E5

Rhy. Fig. 2

P.M.

w/Rhy. Fig. 2 (6 times)

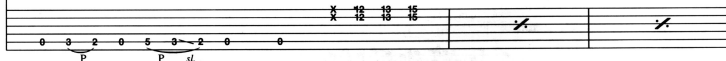


w/dist.

slap w/thumb

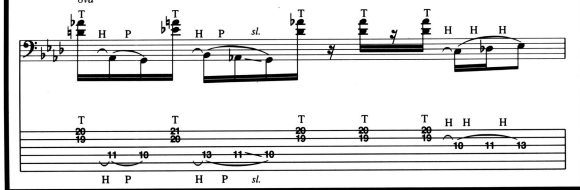
strum w/nails

sim.



Bass Fill 2

δva



8va sl. loco 8va

P P sl. P P sl.

15 15 15 15 15 15 sl. 12 13 15

0 3 2 0 5 3 2 0 0 3 2 0 5 3 2 0 0

P P sl. P P sl.

(E5)
Rhy. Fill 1.....

loco 8va..... P.M. loco (dist. off)

P P sl. P P sl. P P sl. P P sl.

0 3 2 0 5 3 2 0 0 0 3 2 0 5 3 2 0 0 0 3 2 0 5 3 2 0 0

P P sl. P P sl. P P sl. P P sl.

Guitar solo
w/Bass Fig. 1 (3 times)
N.C.
8va

P P H H H H P P loco

(Vocal:) Dog will hunt.

14 12 10 10 10 12 14 11 13 15 15 14 12 14 14 13 11 14 13 11 13 11 11 12 14

w/Bass Fill 1 w/Bass Fig. 1 (8 times)

H P P H H P H P P H H sl.

11 11 11 11 5 7 5 4 5 7 5 7 5 4 5 7 8 5 7 8 8 8 7 7

sl.

8va

10 8 12 10 11 10 8 9 12 11 9 10 13 12 10 10 12 13 13 13 10 13 10 14 14 14 14 14 15

8va-----
 loco sl. sl. sl. sl. P P 1/2 Full
 w/wah as filter 3 3 3 *w/harmonizer (effects off)

*Doubles a flatted fifth higher.

w/Riff A
 w/Bass Fig. 2 (4 times)
 N.C.

w/Rhy. Fig. 1
 *w/Bass Fig. 1 (4 times)
 A(♭5) A♭maj7(♭5) A(♭5) A♭maj7(♭5) (Gtr. out)

Ah. Ah.

*w/slight variations ad lib

3rd Verse
 w/Bass Fig. 1 (4 times)
 N.C.

w/Fill 1

Jer - ry was a race car driv - er, twen - ty - two years old. Had

one too man - y cold beers one night and wrapped him - self a - round a tel - e - phone pole. Go.

Outro
 w/Rhy. Fig. 2 (11 times)
 E5

8va ----- loco

w/dist. slap w/thumb-----4 strum w/nails-----4 sim.

P P sl. P P sl. P P sl.

Fill 1

mf

sl. trem. bar 3 1/2 3 1/2

14 (14) 7

[illegible]

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the time signature is 3/4. The score consists of two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp. The second system contains the second line of the melody, also starting with a treble clef and a key signature of one sharp. The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is for a single melodic line, and the lyrics are written below the staff.

8va.....

loco

sl.

P.M.

(E5)

17fr. A

9fr. C#

sl.

sl.

sl.

sl.

19 19 19 19 21 21 21 19 19 19 19 19 21

17 17 17 17 20 20 20 17 17 17 17 17 20

(12) 0 (2) 12 12

sl.

sl.

sl.

[illegible]

ELEVEN

Music by Primus
Lyrics by Claypool

Slow Rock ♩. = 84

Intro (Drums) N.C. Bass

1.

f
w/dist.

[illegible]

Bass Fig. 1 (end Bass Fig. 1)

The musical notation for Bass Fig. 1 is shown on a single staff. It consists of two measures. The first measure contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The second measure contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The key signature is one sharp (F#), and the time signature is 4/4.

w/Bass Fig. 1 (2 times)

I, I, I, I, I, I

sim.

Rhy. Fig. 1

P.M. 4 P.M. P.M. P.M.

15 15 15 15 14 15 16 16 15 12 14 12 11 12 14 10 12 9 2

sl.

1st, 3rd Verses
w/Bass Fig. 1 (4 times)
N.C.

I, I, I just can't seem to blend in - to so - ci - e - ty. I, I

(end Rhy. Fig. 1)

Rhy. Fig. 2

(end Rhy. Fig. 2)

.....4 P.M. P.M. P.M.

12 14 12 11 12 14 10 12 9 2

sl.

*Sing w/ variations ad lib on D.S. (till Coda).

w/Rhy. Fig. 2 (3 times)

Substitute 1st bar of Rhy. Fig. 1 (Resume Rhy. Fig. 2)

I have no hope for this dim sim-ple ci - ty of law and or - der.

2nd, 4th Verses
w/Rhy. Fig. 2 and Bass Fig. 1 (both 4 times)
N.C.

By whose rules? I, I, I see no rhyme in the rea - son. I, I

Substitute 1st bar of Rhy. Fig. 1

(Resume Rhy. Fig. 2)

I see no hope for this ho - ly trea - son of love and so soft.

Chorus
w/Bass Fill 1
N.C.(C5)
*

(Gtr. out)

By whose stan - dards? { By whose stan - dards? } They tell me, they tell me, they tell me.

*Sing harmony 2nd time only (next 3 bars).

w/Rhy. Fig. 1 and Bass Fig. 1
N.C.

w/Fill 1 and Bass Fill 2
(C5)

I, I, I. They tell me, they tell me, they tell me, they tell me.

w/Rhy. Fig. 2 and Bass Fig. 1 (both 2 times)
N.C.

To Coda

Who are they? Who is they?

Guitar solo
w/Bass Fig. 1 (4 times)
N.C.

w/wah as filter

sl. 14 14 14 14 12 14 14 11 12 11 14 12 14 12 15

P P sl. sl.

P P sl. sl.

14 12 15 12 12 16 15 14 12 12 12 (12) 7 9 9 7 7

Bass Fill 1

sl. 3 sl.

Fill 1

sl. * < 17 15 (17) 15 *Vol. swell sl.

Bass Fill 2

sl. 3 sl.

IS IT LUCK?

Music by Primus
Lyrics by Claypool

Fast Rock ♩ = 192

Bass Fig. 1
N.C.

1.

(end Bass Fig. 1)

2.

Bass Fill 1

Intro

The introduction features a bass line and a guitar line. The bass line is in the key of D major (indicated by two sharps) and 4/4 time. It starts with a double bar line, followed by a series of eighth notes: D4, F#4, A4, B4, D5, F#5, A5, B5, D6, F#6, A6, B6, D7, F#7, A7, B7, D8, F#8, A8, B8, D9, F#9, A9, B9, D10, F#10, A10, B10, D11, F#11, A11, B11, D12, F#12, A12, B12, D13, F#13, A13, B13, D14, F#14, A14, B14, D15, F#15, A15, B15, D16, F#16, A16, B16, D17, F#17, A17, B17, D18, F#18, A18, B18, D19, F#19, A19, B19, D20, F#20, A20, B20, D21, F#21, A21, B21, D22, F#22, A22, B22, D23, F#23, A23, B23, D24, F#24, A24, B24, D25, F#25, A25, B25, D26, F#26, A26, B26, D27, F#27, A27, B27, D28, F#28, A28, B28, D29, F#29, A29, B29, D30, F#30, A30, B30, D31, F#31, A31, B31, D32, F#32, A32, B32, D33, F#33, A33, B33, D34, F#34, A34, B34, D35, F#35, A35, B35, D36, F#36, A36, B36, D37, F#37, A37, B37, D38, F#38, A38, B38, D39, F#39, A39, B39, D40, F#40, A40, B40, D41, F#41, A41, B41, D42, F#42, A42, B42, D43, F#43, A43, B43, D44, F#44, A44, B44, D45, F#45, A45, B45, D46, F#46, A46, B46, D47, F#47, A47, B47, D48, F#48, A48, B48, D49, F#49, A49, B49, D50, F#50, A50, B50, D51, F#51, A51, B51, D52, F#52, A52, B52, D53, F#53, A53, B53, D54, F#54, A54, B54, D55, F#55, A55, B55, D56, F#56, A56, B56, D57, F#57, A57, B57, D58, F#58, A58, B58, D59, F#59, A59, B59, D60, F#60, A60, B60, D61, F#61, A61, B61, D62, F#62, A62, B62, D63, F#63, A63, B63, D64, F#64, A64, B64, D65, F#65, A65, B65, D66, F#66, A66, B66, D67, F#67, A67, B67, D68, F#68, A68, B68, D69, F#69, A69, B69, D70, F#70, A70, B70, D71, F#71, A71, B71, D72, F#72, A72, B72, D73, F#73, A73, B73, D74, F#74, A74, B74, D75, F#75, A75, B75, D76, F#76, A76, B76, D77, F#77, A77, B77, D78, F#78, A78, B78, D79, F#79, A79, B79, D80, F#80, A80, B80, D81, F#81, A81, B81, D82, F#82, A82, B82, D83, F#83, A83, B83, D84, F#84, A84, B84, D85, F#85, A85, B85, D86, F#86, A86, B86, D87, F#87, A87, B87, D88, F#88, A88, B88, D89, F#89, A89, B89, D90, F#90, A90, B90, D91, F#91, A91, B91, D92, F#92, A92, B92, D93, F#93, A93, B93, D94, F#94, A94, B94, D95, F#95, A95, B95, D96, F#96, A96, B96, D97, F#97, A97, B97, D98, F#98, A98, B98, D99, F#99, A99, B99, D100, F#100, A100, B100, D101, F#101, A101, B101, D102, F#102, A102, B102, D103, F#103, A103, B103, D104, F#104, A104, B104, D105, F#105, A105, B105, D106, F#106, A106, B106, D107, F#107, A107, B107, D108, F#108, A108, B108, D109, F#109, A109, B109, D110, F#110, A110, B110, D111, F#111, A111, B111, D112, F#112, A112, B112, D113, F#113, A113, B113, D114, F#114, A114, B114, D115, F#115, A115, B115, D116, F#116, A116, B116, D117, F#117, A117, B117, D118, F#118, A118, B118, D119, F#119, A119, B119, D120, F#120, A120, B120, D121, F#121, A121, B121, D122, F#122, A122, B122, D123, F#123, A123, B123, D124, F#124, A124, B124, D125, F#125, A125, B125, D126, F#126, A126, B126, D127, F#127, A127, B127, D128, F#128, A128, B128, D129, F#129, A129, B129, D130, F#130, A130, B130, D131, F#131, A131, B131, D132, F#132, A132, B132, D133, F#133, A133, B133, D134, F#134, A134, B134, D135, F#135, A135, B135, D136, F#136, A136, B136, D137, F#137, A137, B137, D138, F#138, A138, B138, D139, F#139, A139, B139, D140, F#140, A140, B140, D141, F#141, A141, B141, D142, F#142, A142, B142, D143, F#143, A143, B143, D144, F#144, A144, B144, D145, F#145, A145, B145, D146, F#146, A146, B146, D147, F#147, A147, B147, D148, F#148, A148, B148, D149, F#149, A149, B149, D150, F#150, A150, B150, D151, F#151, A151, B151, D152, F#152, A152, B152, D153, F#153, A153, B153, D154, F#154, A154, B154, D155, F#155, A155, B155, D156, F#156, A156, B156, D157, F#157, A157, B157, D158, F#158, A158, B158, D159, F#159, A159, B159, D160, F#160, A160, B160, D161, F#161, A161, B161, D162, F#162, A162, B162, D163, F#163, A163, B163, D164, F#164, A164, B164, D165, F#165, A165, B165, D166, F#166, A166, B166, D167, F#167, A167, B167, D168, F#168, A168, B168, D169, F#169, A169, B169, D170, F#170, A170, B170, D171, F#171, A171, B171, D172, F#172, A172, B172, D173, F#173, A173, B173, D174, F#174, A174, B174, D175, F#175, A175, B175, D176, F#176, A176, B176, D177, 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F#257, A257, B257, D258, F#258, A258, B258, D259, F#259, A259, B259, D260, F#260, A260, B260, D261, F#261, A261, B261, D262, F#262, A262, B262, D263, F#263, A263, B263, D264, F#264, A264, B264, D265, F#265, A265, B265, D266, F#266, A266, B266, D267, F#267, A267, B267, D268, F#268, A268, B268, D269, F#269, A269, B269, D270, F#270, A270, B270, D271, F#271, A271, B271, D272, F#272, A272, B272, D273, F#273, A273, B273, D274, F#274, A274, B274, D275, F#275, A275, B275, D276, F#276, A276, B276, D277, F#277, A277, B277, D278, F#278, A278, B278, D279, F#279, A279, B279, D280, F#280, A280, B280, D281, F#281, A281, B281, D282, F#282, A282, B282, D283, F#283, A283, B283, D284, F#284, A284, B284, D285, F#285, A285, B285, D286, F#286, A286, B286, D287, F#287, A287, B287, D288, F#288, A288, B288, D289, F#289, A289, B289, D290, F#290, A290, B290, D291, F#291, A291, B291, D292, F#292, A292, B292, D293, F#293, A293, B293, D294, F#294, A294, B294, D295, F#295, A295, B295, D296, F#296, A296, B296, D297, 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F#377, A377, B377, D378, F#378, A378, B378, D379, F#379, A379, B379, D380, F#380, A380, B380, D381, F#381, A381, B381, D382, F#382, A382, B382, D383, F#383, A383, B383, D384, F#384, A384, B384, D385, F#385, A385, B385, D386, F#386, A386, B386, D387, F#387, A387, B387, D388, F#388, A388, B388, D389, F#389, A389, B389, D390, F#390, A390, B390, D391, F#391, A391, B391, D392, F#392, A392, B392, D393, F#393, A393, B393, D394, F#394, A394, B394, D395, F#395, A395, B395, D396, F#396, A396, B396, D397, F#397, A397, B397, D398, F#398, A398, B398, D399, F#399, A399, B399, D400, F#400, A400, B400, D401, F#401, A401, B401, D402, F#402, A402, B402, D403, F#403, A403, B403, D404, F#404, A404, B404, D405, F#405, A405, B405, D406, F#406, A406, B406, D407, F#407, A407, B407, D408, F#408, A408, B408, D409, F#409, A409, B409, D410, F#410, A410, B410, D411, F#411, A411, B411, D412, F#412, A412, B412, D413, F#413, A413, B413, D414, F#414, A414, B414, D415, F#415, A415, B415, D416, F#416, A416, B416, D417, F#417, A417, B417, D418, F#418, A418, B418, D419, F#419, A419, B419, D420, F#420, A420, B420, D421, F#421, A421, B421, D422, F#422, A422, B422, D423, F#423, A423, B423, D424, F#424, A424, B424, D425, F#425, A425, B425, D426, F#426, A426, B426, D427, F#427, A427, B427, D428, F#428, A428, B428, D429, F#429, A429, B429, D430, F#430, A430, B430, D431, F#431, A431, B431, D432, F#432, A432, B432, D433, F#433, A433, B433, D434, F#434, A434, B434, D435, F#435, A435, B435, D436, F#436, A436, B436, D437, F#437, A437, B437, D438, F#438, A438, B438, D439, F#439, A439, B439, D440, F#440, A440, B440, D441, F#441, A441, B441, D442, F#442, A442, B442, D443, F#443, A443, B443, D444, F#444, A444, B444, D445, F#445, A445, B445, D446, F#446, A446, B446, D447, F#447, A447, B447, D448, F#448, A448, B448, D449, F#449, A449, B449, D450, F#450, A450, B450, D451, F#451, A451, B451, D452, F#452, A452, B452, D453, F#453, A453, B453, D454, F#454, A454, B454, D455, F#455, A455, B455, D456, F#456, A456, B456, D457, F#457, A457, B457, D458, F#458, A458, B458, D459, F#459, A459, B459, D460, F#460, A460, B460, D461, F#461, A461, B461, D462, F#462, A462, B462, D463, F#463, A463, B463, D464, F#464, A464, B464, D465, F#465, A465, B465, D466, F#466, A466, B466, D467, F#467, A467, B467, D468, F#468, A468, B468, D469, F#469, A469, B469, D470, F#470, A470, B470, D471, F#471, A471, B471, D472, F#472, A472, B472, D473, F#473, A473, B473, D474, F#474, A474, B474, D475, F#475, A475, B475, D476, F#476, A476, B476, D477, F#477, A477, B477, D478, F#478, A478, B478, D479, F#479, A479, B479, D480, F#480, A480, B480, D481, F#481, A481, B481, D482, F#482, A482, B482, D483, F#483, A483, B483, D484, F#484, A484, B484, D485, F#485, A485, B485, D486, F#486, A486, B486, D487, F#487, A487, B487, D488, F#488, A488, B488, D489, F#489, A489, B489, D490, F#490, A490, B490, D491, F#491, A491, B491, D492, F#492, A492, B492, D493, F#493, A493, B493, D494, F#494, A494, B494, D495, F#495, A495, B495, D496, F#496, A496, B496, D497, F#497, A497, B497, D498, F#498, A498, B498, D499, F#499, A499, B499, D500, F#500, A500, B500, D501, F#501, A501, B501, D502, F#502, A502, B502, D503, F#503, A503, B503, D504, F#504, A504, B504, D505, F#505, A505, B505, D506, F#506, A506, B506, D507, F#507, A507, B507, D508, F#508, A508, B508, D509, F#509, A509, B509, D510, F#510, A510, B510, D511, F#511, A511, B511, D512, F#512, A512, B512, D513, F#513, A513, B513, D514, F#514, A514, B514, D515, F#515, A515, B515, D516, F#516, A516, B516, D517, F#517, A517, B517, D518, F#518, A518, B518, D519, F#519, A519, B519, D520, F#520, A520, B520, D521, F#521, A521, B521, D522, F#522, A522, B522, D523, F#523, A523, B523, D524, F#524, A524, B524, D525, F#525, A525, B525, D526, F#526, A526, B526, D527, F#527, A527, B527, D528, F#528, A528, B528, D529, F#529, A529, B529, D530, F#530, A530, B530, D531, F#531, A531, B531, D532, F#532, A532, B532, D533, F#533, A533, B533, D534, F#534, A534, B534, D535, F#535, A535, B535, D536, F#536, A536, B536, D537, F#537, A537, B537, D538, F#538, A538, B538, D539, F#539, A539, B539, D540, F#540, A540, B540, D541, F#541, A541, B541, D542, F#542, A542, B542, D543, F#543, A543, B543, D544, F#544, A544, B544, D545, F#545, A545, B545, D546, F#546, A546, B546, D547, F#547, A547, B547, D548, F#548, A548, B548, D549, F#549, A549, B549, D550, F#550, A550, B550, D551, F#551, A551, B551, D552, F#552, A552, B552, D553, F#553, A553, B553, D554, F#554, A554, B554, D555, F#555, A555, B555, D556, F#556, A556, B556, D557, F#557, A557, B557, D558, F#558, A558, B558, D559, F#559, A559, B559, D560, F#560, A560, B560, D561, F#561, A561, B561, D562, F#562, A562, B562, D563, F#563, A563, B563, D564, F#564, A564, B564, D565, F#565, A565, B565, D566, F#566, A566, B566, D567, F#567, A567, B567, D568, F#568, A568, B568, D569, F#569, A569, B569, D570, F#570, A570, B570, D571, F#571, A571, B571, D572, F#572, A572, B572, D573, F#573, A573, B573, D574, F#574, A574, B574, D575, F#575, A575, B575, D576, F#576, A576, B576, D577, F#577, A577, B577, D578, F#578, A578, B578, D579, F#579, A579, B579, D580, F#580, A580, B580, D581, F#581, A581, B581, D582, F#582, A582, B582, D583, F#583, A583, B583, D584, F#584, A584, B584, D585, F#585, A585, B585, D586, F#586, A586, B586, D587, F#587, A587, B587, D588, F#588, A588, B588, D589, F#589, A589, B589, D590, F#59

[illegible]

w/Bass Fig. 1 (1½ times)
Riff A

w/Bass Fill 1

let ring -----

w/Bass Fig. 1 (2 times)

1. Well, my—
(end Riff A)

1st, 2nd, 3rd Verses
w/Riff A (2 times) and Bass Fig. 1 (8 times)
3rd time Gtr. substitute Fill 1
N.C. (3rd time Gtr. resume Riff A)

socks and shoes al - ways match. Is it luck? ___

2. 3. See additional lyrics



Chorus
w/Riff A (2 times)
*w/Bass Fig. 1 (3½ times)
N.C.



*On D.S., play 4 times



To Coda



w/Bass Fig. 1 (8 times)
 N.C.

The score consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with notes, rests, and articulation marks. The bass staff begins with a bass clef and contains a bass line with notes and rests. Above the treble staff, there are annotations: "A.H. (8 a)" with an arrow pointing to a note, "Full" with an arrow pointing to a note, "1" with an arrow pointing to a note, "P" with an arrow pointing to a note, "H" with an arrow pointing to a note, and "sl." with an arrow pointing to a note. Above the bass staff, there are annotations: "A.H." with an arrow pointing to a note, "Full" with an arrow pointing to a note, "1" with an arrow pointing to a note, "P" with an arrow pointing to a note, "H" with an arrow pointing to a note, and "11" with an arrow pointing to a note. The score is marked with "trem. bar" and "2 1/2" in the treble staff. The score ends with a double bar line and the number "(11)".

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing fret numbers (17, 16, 17, 19, 18, 17, 11, 9, 10, 0, 12, 14, 15, 16, 14, 15) and slurs. The score includes various musical notations such as slurs, ties, and dynamic markings like "loco" and "sl." (sforzando).

[illegible]

44

Coda

(w/Bass Fig. 1 and last 2 bars of Riff A)

Well, eh?

trem. bar

3½

3½

1½

trem. bar

1½

1½

1½

4 (4)

slack

ib. w/bar

slack

(Gtr. out)

17

2½

trem. bar

2½

Interlude
w/recitation (see additional lyrics)
N.C.

(Drums)

13

13

13

13

N.C.

					
<i>sl.</i>	<i>sl.</i>	<i>sl.</i>			

— Is it lu - u - uck? — Is it luck? — Is it luck? —

— Is it luck? — Luck, luck, luck, luck, luck, luck,

luck, luck, luck, luck, luck, luck, luck, luck, luck, luck. Is it luck? –

11 11

sl. sl. sl. sl. sl. sl.

6 6 6 6 6 6

5

The first system of the musical score for 'The Little Boat' consists of a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note (H) on G4, followed by a quarter rest (10). This is followed by a half note (H) on F4, a quarter rest (10), another half note (H) on G4, a quarter rest (10), and a pair of eighth notes (P) on G4 and F4. The system concludes with a double bar line, after which there are six measures of slurs (sl.) over eighth notes, followed by a final measure with a slur (sl.) over a quarter note and a 10-measure rest.

Is it luck?

2. There was food inside your mouth today.
Is it luck?
Your barber cut your hair just so.
Is it luck?
Well, you can count to ten and back again.
Is it luck?
When the taste of sex is on your lips,
Is it luck? Is it luck? (*To Chorus*)

3. Cyanide works, oh, so fast.
Is it luck?
Polyester makes you sweat.
Is it luck?
If a graham cracker gets you off,
Is it luck?
Love, love?
Is it luck? Is it luck? (*To Chorus*)

Said she wanted my body, not my mind, so I showed her my dictionary, showed her the words that I know, not quite desiring to, and how loquacious I can be when I set my mind down to it. But she wasn't impressed. No, no, no, no... She wasn't impressed at all. She whispered in my ear! She whispered in my ear, she said, "You wanna get lucky, little boy?" Well, I smiled. I smiled and I said... *(To Chorus)*

TOMMY THE CAT

Music by Primus
Lyrics by Claypool

Moderate Funk/Rock ♩ = 132

Intro (Drums)

Gtr. N.C.(E5)
f dist. tone
sl. Full
sl. Full

*6-stg. fretless bass
f steady gliss.
slap & pop
H

*Tuning (low to high): B E A D G C

H P P 1/2
P P P
P P

(15) 12-15-12 12-15-12 12-14 14 (14) 12-12 14-12 14-13 12 14-13 15-15-13 15 13

(end Bass Fig. 1)

H H sl. sl.

Riff A

Full

Full

The second system of the musical score for 'The Wind' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure is marked with 'hold bend' and features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second measure is also marked with 'hold bend' and features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is a single-line bass staff. The first measure is marked with 'Full' and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second measure is marked with 'Full' and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notation includes various musical symbols such as clefs, key signatures, and note values.

Full

(end Riff A)

Full

Simpl.

Full

Full

The second system of musical notation continues the exercise on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of two measures. The first measure contains a half note G4, followed by a dotted half note F#4, and then a half note E4. The second measure contains a half note D4, followed by a dotted half note C#4, and then a half note B3. This pattern of half and dotted half notes is repeated across the system, with some notes marked with 'x' to indicate specific articulation or emphasis. The notation is written in a clear, legible style, suitable for a music textbook.

Full

Full

Full

Full

Full

Full-----

w/Bass Fill 1

(Gtr. out) (Drums) **8**

Bass Fill 1

(Bass out)

Bass Fill 1 (Bass out)



1st Verse
*w/Recitation I
Tacet

N.C.

10

sl. steady gliss.

sl. sl. sim.

10 10 17 15 14 12 11 10 8 7 5 3

*See additional lyrics for all recitations.

N.C.(E5)

Bass Fill 2

H

H

0 3 0 X 5 4 3 0

0 3 0 X 0 2 3 0

2nd Verse
w/Bass Fig. I (7 times)
w/Recitation II
N.C.(E5)

3rd Verse
w/Bass Fill I
w/Recitation III
N.C.(E5)

12

trem. bar

4

4

slack

slack

(Gtr. out)

Tacet

11

8va

sl.

sl.

sl.

loco

sl.

sl.

sl.

19 18 (10) 10 15 X 14 0 0

Chorus
w/Bass Fig. I (1½ times)
N.C.(E5)

Say, ba - by, do you wan - na lay down_ with me?_ Say, ba - by, do you wan - na lay down_ by my_

[illegible][illegible]

N.C.(B5)

sl. sl. sl. sl. sl.

12 14 12 20 14 18 12 14

14 12 12 11 11 11

sl. Bass Fig. 3

8va sl. sl. H H

sl. sl. H

5 10 (10) 10 12 12 12 12 0

0 0 0 X 11 10 12 11 10 0

A.H. (15ma) w/Bass Fig. 3 (2½ times)

sl. 1/2 1/2

10 (19) 7 7 7 7 7 7 9 10 7

8va (end Bass Fig. 3)

H 11 10 12 14 14 13 13 13 12 12 12

0 9 10 x

P P H H H sl. sl. sl. sl.

6 3

0 7 10 9 7 9 10 7 10 9 7 10 7 10 7 10 7 9 10 (10) 14 16 15 (15) 14

8va sl. H sl.

15 16 13 14 14 14 14 14 15 14 14 14 14 14 12 14 12 14 14 14 12 14 16 14 17 14

w/Bass Fill 5 w/Bass Fig. 2 (1½ times) N.C.(E5)

8va Full hold bend Full sl. trem. pick

10 10 10 21 10 10 10 10 20 19 19 20 19 19 20 10 20 19 (19) 14 14 14 16 15 16

Bass Fill 5

8va 11 11 10 9 9 9 8 7 7 7 8

8va.....

w/Bass Fill 2

w/Bass Fig. 2 (1½ times)

1/2 H 1/2 H 1/2 sl. H sl. P 1/2 P loco P H H P P

trem. bar 1/2 H 1 H 1/2 H 1/2 sl. H sl. P 1/2 P vib. w/bar P H H P P

15 16 12 14 12 15 12 (12) 15 17 10 19 (19) 10 15 10 15 14 15 17 15

P sl. H P 3 P sl. H P H H P P

14 15 14 15 14 12 10 12 14 12 14 12 14 11 12 10 12 14 12 15 12 15 15

P sl. H

(Gtr. out) 1/2 sl. Bass solo N.C.

sl. sl. sl. 1/2 sl. 17 (17) sl.

12 13 10 14 10 10 12 14

8va.....

6 6 6 3

H H H H

4 5 6 7 8 9 10 11 12

0 5 7 7 5 0 5 7 7 5 0 5 7

H H H H

8va..... H H H loco sl. loco sl.

H H H H

10 10 10 10

12 6 5 0 0 10 15 10 15

sl. sl.

loco (B5)

sl.

H

2 1 0

sl.

0 0 0 X 3 5 5 5 0 0

H

0 0 0 0 0 0

H

0 0 0 X 3 5 5 5 0 0

H

0 2 0 4 0 2 0 4

Chorus
N.C.(E5)

Say, ba - by, do you wan - na lay down_ with me? Say, ba - by, do you wan - na lay down_ by my -

H

0 0 0 X 3 5 5 5 0 0

__ side? Say, ba - by, do you wan - na lay down_ with me? Say, ba - by. Say, ba - by.

(Bass out)

H

0 0 0 X 3 5 5 5 0 0

0 0 0 0 X 3 5

Say, ba - by, do you wan - na lay down - with me? Say, ba - by, do you wan - na lay down - by my

side? Say, ba-by, do you wan-na lay down with me? Say, b-b-b-b-b-b-b-b-b-b-b-b-b-b-b-b

ba - bv. Sav. ba - bv. do you wan - na lay down - with me? — Say. ba - by, do you wan - na lay down - by my —

ES

_____ side? Say, ba - by, do you wan - na lay down with me? _____ Say, ba - by! Say, ba - by!

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score includes performance markings such as 'Full' (indicating a full note), 'sl.' (slur), and 'x' (indicating a cross or a specific articulation). The second system includes a bass line with notes: G2 (quarter), A2 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (quarter), D2 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score includes performance markings such as 'Full' (indicating a full note), 'sl.' (slur), and 'x' (indicating a cross or a specific articulation).

Bass Fill 6

10 *sl.*

Bass Fill 7

2 3 4 0 0 0 2 0 2 3

Chorus/Outro
 *w/Riff A
 w/Bass Fig. 1 (1½ times)
 N.C.(E5)

Say, ba - by, do you wan - na lay down_ with me?__ Say, ba - by, do you wan - na lay down_ by my_

*Play w/slight variations ad lib (till end).

___ side? Say, ba - by, do you wan - na lay down_ with me?__ Say, ba - by! Say, ba - by!

w/Fill 1 and Bass Fill 3

Say, ba - by, do you wan - na lay down_ with me?__ Say, ba - by, do you wan - na lay down_ by my_

w/Riff A

H H

0 3 3 x 3 5 5 5 5 0 0 3 3 x 3 5 5 5 4 5 5 5

___ side? Say, ba - by, do you wan - na lay down_ with me?__ Say, ba - by! Say, ba - by!

w/Fill 1

H H

0 3 x 3 5 5 5 5 0 0 3 3 x 3 5

Fill 1
Full

hold bend
Full

5 5 5 5 5 8

w/Riff A

Say, ba-by, do you wan-na lay down_ with me?_ Say, ba-by, do you wan-na lay down_ by my_

w/Fill 1 (Gtr. out)

side? Say, ba-by, do you wan-na lay down_ with me?_ Say, ba-by! Say, ba-by!

Additional Lyrics

Recitation I:

"Well, I remember it as though it were a meal ago," said Tommy the Cat as he reeled back to clear whatever foreign matter may have nestled its way into his mighty throat. Many a fat alley rat had met its demise while staring point blank down the cavernous barrel of this awesome prowling machine. Truly a wonder of nature, this urban predator, Tommy the Cat had many a story to tell, but it was a rare occasion such as this that he did.

Recitation II:

She came slidin' down the alleyway like butter drippin' off a hot biscuit. The aroma, the mean scent, was enough to arouse suspicion in even the oldest of tigers that hung around the hot spot in those days. The sight was beyond belief. Many a head snapped for double, even triple, takes as this vivacious feline made her way into the delta of the alleyway where the most virile of the young tabbies were known to hang out. They hung out in droves. Such a multitude of masculinity could only be found in one place, and that was O'Malley's Alley.

Recitation III:

The air was thick with cat calls (no pun intended) but not even a muscle in her neck did twitch as she sauntered straight into the heart of the alleyway. She knew what she wanted. She was lookin' for that stud bull. She was lookin' for that he-cat and that was me. Tommy the Cat is my name and I say unto thee...(To Chorus)

SATHINGTON WALTZ

Music by Primus
Lyrics by Claypool

Moderate Rock ♩ = 116

 $N.C.(B_m)$

Banjo arr. for gtr.

The image shows a musical score for the piece "The Wind" by John Williams. The score is written for a piano and a string quartet. The piano part is in the upper staves, and the string quartet part is in the lower staves. The score is in 3/4 time, key of D major, and consists of 12 measures. The piano part includes a melodic line with slurs and a final flourish. The string quartet part includes a rhythmic accompaniment with slurs and a final flourish.

w/Bass Fig. 1 (13 times)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a vocal line and a piano accompaniment line. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a half note E5. The piano accompaniment is in 3/4 time, starting with a bass clef. It features a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F3, G3) and a treble line with quarter notes (G4, A4, B4, C5, D5, E5, F5, G5). The system concludes with a double bar line.

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff shows fingerings: 11, 9, 9, 12, 9, 11, 9, 9, 12, 9, 9, 0, 9, 10, 12, 9.

Second system of musical notation. The top staff continues the melody. The bottom staff shows fingerings: 11, 11, 0, 0, 6, 10, 9, 6, 9, 10.

Third system of musical notation. The top staff includes a 'p' (piano) dynamic marking. The bottom staff shows fingerings: 0, 7, 9, 10, 6, 7, 6, 6, 10, 7, 7, 10.

Fourth system of musical notation. The top staff includes 'Full' dynamic markings. The bottom staff shows fingerings: 6, 6, 6, 0, 10, 6, 9, 10.

Fifth system of musical notation. The top staff features a complex, rapid passage. The bottom staff shows fingerings: 15, 15, 15, 15, 15, 17, 14, 14, 17, 19, 10, 15, 12, 12, 15.

The second system of music continues the melody in G major, 3/4 time. It begins with a quarter rest, followed by a dotted quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The melody then moves to a half note E4, a quarter note D4, and a quarter note C4. The system concludes with a quarter note B3, a quarter note A3, and a quarter note G3. A 'sweep pick' instruction is written above the staff, spanning from the first eighth note (A4) to the last eighth note (D4). Below the staff, the fret numbers for the bass line are indicated: 12, 13, 14, 19, 12, 11, 10, 11, 10, 11, 10, 13, 13, 11.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a half note D5, then a quarter note E5, and a quarter note F#5. The melody continues with a quarter note G5, a quarter note A5, and a quarter note B5. The system ends with a quarter note C6, a quarter note B5, and a quarter note A5. Below the staff, the corresponding fingerings are indicated: 14, 14, 13, 13, 11, 14, 13, 14, 11, 13, 14, 12, 12, 9, and 11.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation includes a treble and bass staff with various musical notations such as notes, rests, and slurs. The key signature is one sharp (F#) and the time signature is 2/4. The score is written in a standard musical notation style with a treble and bass staff. The first system shows the beginning of the piece with a treble staff and a bass staff. The second system continues the piece with the same staff arrangement. The notation includes various musical symbols such as notes, rests, and slurs. The key signature is one sharp (F#) and the time signature is 2/4. The score is written in a standard musical notation style with a treble and bass staff.

*Pick in sixteenth-note rhythm while sliding.

(*Percussion)

3

10 10 10 9 8

sl.

sl.

sl.

sl.

sl.

3

0 3 2 0

*Grad. fade

*Grad. fade

THOSE DAMNED BLUE-COLLAR TWEEKERS

Music by Primus
Lyrics by Claypool

Moderately slow Rock ♩ = 104

Fmaj7#9

Rhy. Fig. 1

(end Rhy. Fig. 1)

Intro

Intro

mf
dist. tone w/wah as filter

**T* *T* *T* *T P*

(end Rhy. Fig. 1)

	<i>*T</i>	<i>T</i>	<i>T</i>	<i>T P</i>
T	9	13	9	13
A	7	13	7	13
B	7	0	0	0

*Tap w/R.H. index and middle fingers.

w/Rhy. Fig. 1 (2 times)

Fmaj7#9/F#

[illegible]

1. I've

(end Bass Fig. 1)

1st Verse

w/Rhy. Fig. 1 ($3\frac{1}{2}$ times) and Bass Fig. 1 ($1\frac{3}{4}$ times)

Fmaj7#9/F#

seen them out at Soc - o, they're pound - ing six - teen pen - ny nails. The

truck-ers on the In - ter-state have been known to ride the rails. The sweat is beat-ing on the brow, can't

keep these fel - las down be - cause these damned blue - col - lared tweek - ers, they're

run - nin' this_ here_ town.

Rhy. Fig. 2

f

P.M. 4 P.M. 4

Bass Fill 1

Bass Fig. 2

f

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

1. (end Rhy. Fig. 2) 2.

sl.

P.M. 4 P.M. 4

sl.

(end Bass Fig. 2) Bass Fill 2

sl. *sl.*

steady gliss.

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

w/Bass Fig. 1 (F#5)

2nd Verse w/Bass Fig. 1 (1 1/4 times) N.C.(F#5)

2. I knew a man_ who hung_ dry - wall_ he

(Gtr. out)

vib. w/bar *dim.*

4 2

hung it might - y quick... A trip or two to the blue room would

help him do the trick... His fore - man would pat him on the back when - ev - er

he would come a - round 'cause these damned blue - col - lar tweek - ers, they're be - lov -

w/Rhy. Fill 1 and Bass Fill 1 w/Rhy. Fig. 2 and Bass Fig. 2 (both 2 3/4 times) 1.2.

ed in this town. Hey - a (Sing 1st time only)

3. w/Bass Fill 2 w/Bass Fig. 1 (F#5) Full sl.

P.M. 4 sl.

2 2 0 2 0 4 0 X 11 9 11 9 10 9 11 10 9 11 9 sl.

*w/slight variations ad lib

3rd, 4th Verses w/Bass Fig. 1 (1 3/4 times) 3. N.C.(F#5)

3. Now the un - ion boys are there to pro - tect us from all -

flame that burns twice as bright burns on -

(Gtr. out)

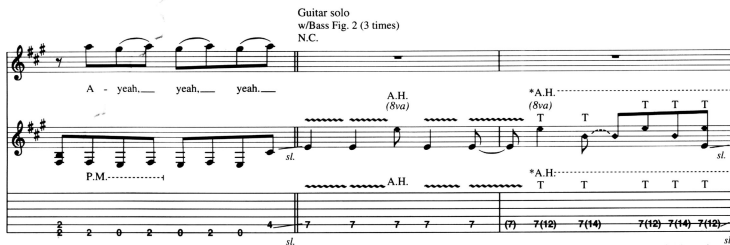
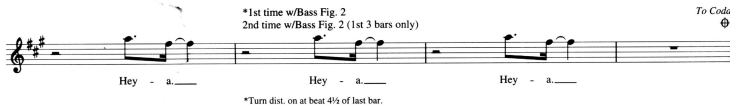
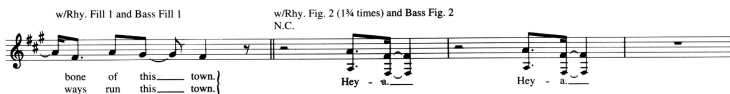
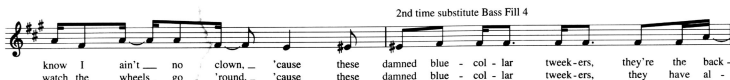
vib. w/bar dim. (Play 1st time only)

4 2

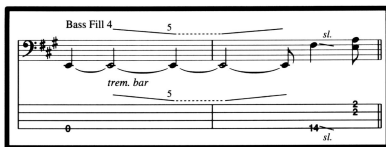
Rhy. Fill 1

f

2 2



*Artificial harmonics achieved by lightly tapping fret in parentheses w/R.H. index finger.



[illegible]

Substitute Bass Fill 3

8va loco

sl. sl.

3

hold bend

Full

Full

H P sl. H P

18 19 (19) 16 14 16 17 16 (16) 14 16 14 13 14 10 16 16 13 14 16 14

The first system of the musical score for 'The Little Boat' consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The melody then continues with a quarter note E4, a quarter note D4, and a quarter note C4. The system ends with a quarter note B3, a quarter note A3, and a quarter note G3. The notation includes various musical symbols such as notes, rests, and a key signature.

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and voice. The guitar part is in F#5 tuning, 4/4 time, and the voice part is in G# major. The score includes a guitar introduction, a vocal melody, and a guitar solo. The guitar solo is marked with a "dist. off" instruction.

Bass solo
N.C.(F#5)

Riff A.....

P.M.....

2 0 2 0 0 0 2 0 0 0 2 0 2 0 0 0 2 0 0 0 2

[illegible]

8va ---

[illegible][illegible][illegible]

Rhy. Fill 2

(Gtr. out)

P.M. 4

0 2 0 2 0 0 0 2 0 0 0 0

Coda

Outro
N.C.

A - yeah, yeah, yeah.

P.M. P.M.

8va.....loco sl. sl. sl. 8va.....loco sl. sl. sl. 8va..

w/dist.

1. 2.

P.M.

8va.....loco sl. sl. 8va.....loco sl. sl. 8va..

Freely

A tempo

Repeat and fade

B5 Fmaj7#9

w/wah as filter T

8va

FISH ON

(Fisherman Chronicles, Chapter 2)

Music by Primus
Lyrics by Claypool

Moderately slow $\text{♩} = 104$

A
*6-stg. fretless bass

Intro

mp
let ring throughout

sl. H P P sl. H P P P sl.

7 9 9 11 9 11 9 11 9 7 7 0 7 9 9 11 9 11 9 12 11 9 7 7 0 0 0

*Tuning (low to high): BEADGC

G
*8va

sl. 9 9 11 9 11 11 12 0 14 14 12 0 11 12 14 12 11 12 14 14 12 0 11 12 14 12 11 12 14 14 12 0 11 12 14 12 11 12 14 14 12 0

*8va refers to both upstemmed and downstemmed notes.

D5
sl. loco

sl. Gsus4 8va G

7 9 9 9 9 0 7 9 9 9 9 12 0 11 12 14 12 11 12 14 11 11 12 0 11 12 14 12 11 12 14 14 12 0

B5
loco

P P P sl. sl. P P sl. sl.

11 11 11 12 11 11 11 11 12 11 11 9 11 9 9 4 9 9 11 9 7 9 4 (4)

Freely

P P sl. sl. P₃ sl. w/dist. sl.

9 11 12 11 9 4 (4) 9 9 11 9 7 9 11 11 14 14 12

Faster ♩ = 120

Triplet feel (♩♩♩ - ♩♩♩)

Amadd♭5

Gtr. -

p
clean tone
let ring

cresc.

7 4 5 7 7 5 4 5 0 7 5 4 5 7 5 4

8va.....
dim.

sl.

11 9

mp

7 5 4 5 7 0 7 4 5 4 0 7 5 4 5 7 0 7 0 7

Bass Fill 1
8va.....
(end Bass Fill 1)

14
14
12

1st Verse

Felt a pang late one af - ter - noon, I was fish - in' off Muir Beach with Lar - ry -

0

Bass Fig. 1
8va.....
dim.

— La Londe... Grabbed a tu - na sal - ad sand - wick and I start - ed to chew... Pret -

let ring.....4

11 13

8va

G5 Amaddb5 G5

ty soon Ler's yell-in', "Fish on, fish on."

Rhy. Fill 1 *Rhy. Fig. 1

p *mf* *dist. tone* *sl.* *let ring* *sl.*

8va

(end Bass Fig. 1) *Bass Fig. 2

mf *sl.* *sl.* *sl.*

*Play w/slight variations ad lib when repeated or recalled (throughout).

Amaddb5 C *A5 G5 Amaddb5

sl. *sl.* *sl.*

8va

sl. *sl.* *sl.*

*Chord is implied.

G5 Amadd♭5

C(♯4)

G5
(end Rhy. Fig. 1)

sl. sl. sl.

7 5 4 5 6 7 7 5 0 4 5 7 10 9 10 9 10 5

sl. sl.

8va ...

3 sl. 3 sl. 3 sl. 3 sl.

12 14 12 12 12 14 12 12 12 12 14 12 12 12 15 16 15 16 15 16 15 16 12 12 12 10

sl.

(end Bass Fig. 2)

w/Bass Fill 1

A5

Amadd♭5

I was

mp
clean tone

7 5 4 5 7 5 0 5 4 5 4 5 7

2nd Verse

w/Bass Fig. 1 (2 times)

just a lit-tle pup and it was der-by day, was Dad and me and Dar-rell out in San Pa-blo Bay. Ta-co-

(Gtr. out)

3

fla-vored Dor-i-tos and my or-ange life vest, Dad caught a hun-dred-pound stur-geon on

twen - ty - pound__ test__ Now he fought that fish__ for - a - bout an hour and a half__ Dar - rell'd say,

sl.
dist. tone

"Jump, ya sons - a - bitch!" and he grabbed for the gaff. When we got him in the boat he meas - ured

clean tone
let ring.....4

12 11 12 14

six foot long. I was so danged im - pressed, I had to write this song__ called "Fish On."__

mf sl.
dist. tone

sl.

Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
Amadd♭5

Fish on. Fish on.

Amadd♭5 G5 Amadd♭5 C A5 G5

Fish on. Fish on.

Amadd♭5 G5 Amadd♭5 C(♯4) G5

w/Bass Fig. 2 (1st 7 bars only)
Amadd♭5

let ring

G5 Amadd♭5 N.C. G5

14 10 11 10 14 10 11 10 11 10 14 14 10 11 10 14 10 11 10 11 10 11

Amadd5 G5 Amadd5 N.C.

sl.

11 10 11 13 14 14 10 11 13 14 14 10 11 13 14 13 11 13 13 14

Bass Fill 2 *loco* *sl.*

8va *mp*

16 16 16 16 16 16 15 15 15 15 15 12

sl.

G5

mp

Bass Fig. 3 (end Bass Fig. 3) *sl.* 8va .. *sl.*

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

9 9 9 9 12 9 9 9 9 12 9 9 9 9

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

Interlude w/Bass Fig. 2

A5 G5 A5 N.C. G5 A5

f w/slide

5 5 4 (4) 5 5 4 (4) 5 (5) 5 5 4

7 7 7 7 7 7 7 7 7 7 7 7 7 7

G5 A5 N.C. G5 A5 (Gtr. out)

w/Bass Fill 1

4 3 5 4 (4) 5 (5) 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7

*w/vol. knob

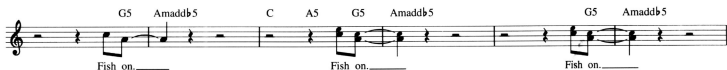
3rd Verse
w/Bass Fig. 1



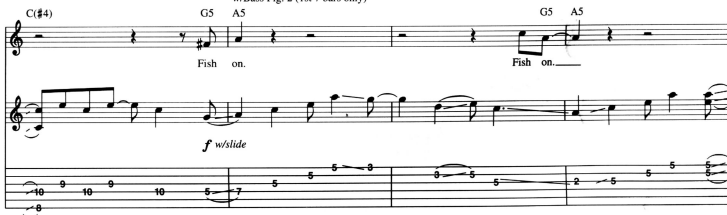
Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
and Bass Fig. 2

w/Rhy. Fill 1

G5 Amaddb5



w/Bass Fig. 2 (1st 7 bars only)



*w/Bass Fig. 3 (3 times)

8va

8va

loco

*w/slight variations ad lib

**w/vol. knob

Faster ♩ = 184

Straight eighths feel (♫ = ♫)

Bass solo

Gtr. w/fdbk. effects ad lib (till indicated)

N.C.

VOC. PIANO
 4
 sl. steady gliss. steady gliss. (dist. off.)
 9 0 1 (1) sl. (5) (9) (12) (16)

*Play cue note 4th time only.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is written for a single melodic line and a single bass line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line is primarily composed of eighth notes. Dynamic markings include 'p' (piano) at the end of measures 4 and 8. A 'sl.' (slur) is placed over the final note of measure 4 in both the melody and bass lines. Measure numbers 1, 2, 3, and 4 are indicated above the first system, and 5, 6, 7, and 8 are indicated above the second system.

[illegible]

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is for the bassoon, and the bottom staff is for the piano accompaniment. The bassoon part is in G major, 4/4 time, and includes slurs and dynamics like 'sl.' and 'p'. The piano accompaniment is in G major, 4/4 time, and includes slurs and dynamics like 'sl.' and 'p'.

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is a bass line in 2/4 time, starting with a quarter rest, followed by eighth and quarter notes, and ending with a half note. The bottom staff is a guitar line in 2/4 time, starting with a quarter rest, followed by eighth and quarter notes, and ending with a half note. The score includes dynamic markings like "p" and "sl".

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for a guitar and includes a vocal line and a guitar line. The guitar line features a complex sequence of chords and a final chord with a '0' in parentheses. The vocal line includes lyrics and musical notation with slurs and accents.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in the treble clef and a bass line in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line begins with a half note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The second system continues the vocal line with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line continues with a half note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'sl.' (sforzando).

sl. 8va

sl.

sl.

12 12 12 4 12 4 14 4 17 5 10 6 10 6 16 16 14

loco (Gtr. out)

w/heavy dist.

Tempo II (♩ = 120)
Triplet feel (♩ ♩ ♩)

Freely

G5
 8va
 A5

sl.

sl.

sl.

sl.

Outro
 w/Bass Fig. 2

Amadd♭5

G5

Amadd♭5

N.C.

G5

oh.

Yeah, oh.

Yeah,

let ring

*Sing cue note on all repeats.

**Play w/ variations ad lib on repeats.

***Voc. fades in.

Amadd♭5

G5

Amadd♭5

N.C.

Repeat and fade

oh.

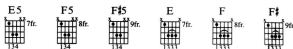
Yeah, oh.

Yeah,

LOS BASTARDOS

Music by Primus
Lyrics by Claypool

Moderate Rock ♩ = 132



Rhy. Fig. 1 (**Gtr. I)
E5 F5 E5 F5 E5
fade in

Gtr. II

dist. tone
fade in

13-16 15-15 14 12 12 15 12 12 14 12 15 12 15 12 12 15 12 14 14

Riff A (Gtr. III)

dist. tone
fade in

let ring -----

Bass Fig. 1 (Bass I)

fade in

*Transcription begins at 0:05 of track.

**Dist. tone

F5

F#5

F5

You bastard!

F#5

(end Rhy. Fig. 1)

14 12-15 14 13 15 13 15 15 13 16 13 16 15 13 13 16 10 12 12

(end Riff A)

let ring -----

let ring -----

(end Bass Fig. 1)

1 1 1 1 1 2 2 1 1 1 1 1 2 2

w/Rhy. Figs. 1 & 2 and Bass Fig. 1 (all 3 times)

E5 F5 E5 F5 E5 F5 F#5

Here they come. Here they come. Here they come.

F5 F#5 E F E F E

Rhy. Fig. 3 (Gtr. II) *fade in*

Here they come. Here they come. Here they come.

Gtr. IV Harm. (8 a) *trem. bar*

5 5 5 5

(end Rhy. Fig. 3) w/Rhy. Fig. 3

F F# F F# E F

Here they come. Here they come. Here they come.

Harm. *2 1/2*

5

E F E F F# F F#

Here they come. Here they come. Here they come.

Harm. **1/2* **** *1* *†* *2* (end Riff B)

Harm. **1/2* **** *1* *†* *2*

5 12 (12)

*Pull bar up. **Depress bar before striking note. †Vib. while depressing bar.

*Bkgd. Voc. Fig. 1

Here they come.

(*Here they come*) here they come.

Here they come, here they come, here they come.

*Refers to unstemmed notes only; w/slight variations ad lib when repeated or recalled.

Here they come. Here they come. here they come, here they come, here they come. Here they come, here they come.)

ES

Here they come.

*w/ variations ad lib

Here they come.

Shut up, you bastards!

Here they come.

Shut up, you bastards!

Here they come.

Shut up, you bastards!

Gtr. IV w/fdbk. & trem. bar effects ad lib (next 10 bars)

Shut up, you bastards!

Shut up, you bastards!

ES

(Gtr. III out)

Bass III



Basses I & II

sl

34. (Dana H. Root)

(Bass II out)

trem. bar

slack

N.C.

Sheet music for Bass I and N.C. (No Chords). The N.C. part is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes. Bass I is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for the N.C. part are 7, 7, 7, 7, 7, 7, 7, 8, 7, 8.

Sheet music for Bass I and Bass II. Bass I is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. Bass II is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Bass I are 21, 21, 21, 21, 22, 21, 22, 21, 22, 22, 22, 22, 23, 22. The fret numbers for Bass II are 17, 16, 12, (12), 16, 15, 14, 15, 14, 12, 14, 14. The text "8 a -" is written above the first measure of Bass I, and "Shut up, you bastards!" is written above the last measure of Bass I. The text "(Basses I & II out)" is written above the last measure of Bass II.

Sheet music for Gtr. II. The guitar part is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Gtr. II are 17, 16, 17, 15, 16, 15, 16, 17, 18, 17, 19, 20, 19, 19, 18, 17, 17, 14.

Sheet music for Gtr. IV. The guitar part is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Gtr. IV are 0, 0, 0. The text "slack" is written above the first measure, and "trem. bar" and "slack" are written below the first measure.

Sheet music for Bass III. Bass III is in 4/4 time, starting with a whole rest followed by a series of eighth and quarter notes, including a triplet of eighth notes and a triplet of quarter notes. The fret numbers for Bass III are 9, 7, 9, 7, 9, 7, 0. The text "(Bass III out)" is written above the last measure.

8 a-----loco

Fdbk. (8 a)

Fdbk.

0

Fdbk. pitches: B

(0) B

You just called me a bastard, didn't you?

8 a-----

Fdbk. (8 a)

Fdbk.

0

Fdbk. pitches: B

(0) B

These guys are freaks, man.

8 a-----loco

Fdbk. (8 a)

Fdbk.

0

Fdbk. pitches: B

(0) B

Seas Of Cheese

Here Come The Bastards

Sgt. Baker

American Life

Jerry Was A Race Car Driver

Eleven

Is It Luck?

Tommy The Cat

Bathington Waltz

Those Damned Blue-Collar Tweakers

Fish On (Fisherman Chronicles, Chapter II)

Los Bastardos



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